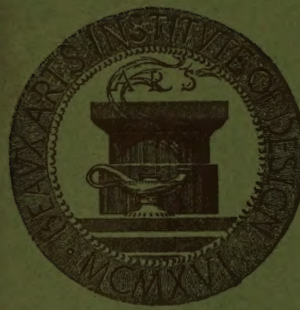


THE BULLETIN OF THE BEAUX ARTS INSTITUTE
OF DESIGN



SCHOOL YEAR

1937

1938

BEAUX ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304 EAST 44TH STREET, NEW YORK, N. Y.

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CONTENTS

| | |
|---|----|
| REPORT OF THE MEETING OF THE BEAUX-ARTS INSTITUTE OF DESIGN | 2 |
| Held June 13th, 1938, at New York City | |
| THE DEPARTMENT OF MURAL DECORATION | 4 |
| THE DEPARTMENT OF ARCHITECTURE | 4 |
| SUBJECTS OF COMPETITIONS FOR 1938-1939, DEPARTMENT OF ARCHITECTURE | 4 |
| CALENDARS 1938-1939 | 5 |
| Department of Architecture and Department of Mural Decoration | |
| A ROADSIDE NURSERY AND FLORIST'S SHOP | 6 |
| Class B Projet V (<i>Illustrations on pages 17 to 23</i>) | |
| A WORKERS' REST CAMP | 8 |
| Class A Esquisse-Esquisse V (<i>Illustrations on pages 24 and 25</i>) | |
| AN EXHIBITION ROTUNDA | 9 |
| Mural Decoration Program V (<i>Illustrations on page 26</i>) | |
| THE COMMUNITY BUILDINGS AT THE CENTER OF A SMALL TOWN | 10 |
| Class A Projet V (<i>Illustrations on pages 27 to 29</i>) | |
| A SUMMER PLAYHOUSE AND ACTORS' QUARTERS | 12 |
| Class B Esquisse-Esquisse V—Spiering Prize (<i>Illustrations on pages 24 and 25</i>) | |
| REPORTS OF JUDGMENTS | 14 |
| May 10, 1938 | |
| Class B Projet V | |
| Class A Esquisse-Esquisse V | |
| May 23, 1938 | |
| Mural Decoration Program V | |
| May 31, 1938 | |
| Class A Projet V | |
| Class B Esquisse-Esquisse V—Spiering Prize | |

The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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REPORT OF THE MEETING OF THE BEAUX-ARTS INSTITUTE OF DESIGN HELD ON JUNE 13TH, 1938, AT NEW YORK CITY

Sixty members of the Beaux-Arts Institute of Design attended the general meeting of the Institute on Monday, June 13th, 1938, at our headquarters, and 109 others sent in their ballots. It was most gratifying to the Trustees to have had this large attendance and to have the members take a real interest in the proposed amendments. These amendments, with the exception of Article X, were submitted by the Trustees and represented their best judgment as to how to carry on the work under today's changing conditions. The Trustees had held meetings about twice a month since their election, questionnaires had been sent to all of our participating schools and ateliers, discussions had been held with representatives of the American Institute of Architects, and countless individual conversations had taken place. The Director of Architecture, Otto Teegen, and our Chairman, William E. Shepherd, have given a vast amount of time to studying the problem and we extend our thanks to them.

Before taking up the business of the meeting which concerned the future of the Institute, the members viewed the final competition for the 31st Paris Prize. Mr. Freedlander, Chairman of the Paris Prize Committee, spoke about the competition and introduced the winner, Mr. S. T. Stathes of Catholic University of America, and the nine other contestants for the scholarship.

At the request of the members present, the following amendment to the Constitution was considered first:

ARTICLE X

The Board of Trustees shall hold in trust the Paris Prize Endowment as a Memorial to Lloyd Warren and shall disburse the entire income solely in accordance with the instructions of the Committee on Paris Prize of the Society of Beaux-Arts Architects.

In the discussion of the above, the members were advised that originally the Paris Prize Committee Incorporated, was a corporate body independent of both the Society of Beaux-Arts Architects and the Beaux-Arts Institute of Design, and that it had decided at the time of its dissolution to place its property and funds in trust with the Beaux-Arts Institute of Design for use in conjunction with the Paris Prize Competitions conducted by the Society. At the time of the dissolution of this independent corporate body, the Paris Prize Fund, raised as a memorial to Lloyd Warren, was nearing completion and the moneys of this fund were placed with the

Beaux-Arts Institute of Design and under the control of the Board of Trustees. Thereafter the two funds were merged and placed in a Custodian Account with the City Bank Farmers Trust Company, known as the Paris Prize Fund, Beaux-Arts Institute of Design. Since the nature and purpose of the fund are clear, and our legal counsel expressed the opinion the amendment was unnecessary, the members voted that it should be placed on the table.

The next amendment considered was amendment number one:

ARTICLE I—NAME

The name of this Corporation shall be AMERICAN INSTITUTE OF DESIGN, For Architecture and Allied Arts.

This amendment evoked much interesting discussion. It was pointed out that sixteen of the schools, in answer to a questionnaire, favored changing the name in one way or another and only three schools wanted to retain the present name. Those who spoke in favor of the amendment pointed out that in order to offer a broader service, to appeal more to the public, to help us in raising funds, to dispel a certain unfounded prejudice against the name and its connotations, especially among the younger students, the name should be changed. Mr. Teegen explained that the Institute is trying to broaden its reputation as a national organization and to do so would have to overcome the criticism current among many students and schools that the Beaux-Arts is a local affair. Moreover, since we intended to operate on an extended program with the American Institute of Architects, it would not only be helpful but consistent to make the name have some relation to the American Institute of Architects.

Those who spoke against the amendment stated that a change in name would not accomplish what was claimed by its proponents, that it would be an admission of defeat, that the old name represented "a well-known system of education" which is unique, and that the whole question came about on account of the Institute's difficulties in raising sufficient funds.

The oratory displayed over this amendment was of the highest order and after the debate had run its course, the Chairman called for the vote. A count showed that 91 favored a change in name and 47 were opposed. As the Constitution requires a three-quarter vote for ratification the amendment failed by a narrow margin.

In connection with the proposed change in name it may

be well to correct certain erroneous illusions around the name Beaux-Arts Institute of Design, and to restate its endeavors and its work. Although the Beaux-Arts Institute of Design was founded by architects who received their schooling at the Ecole in Paris, it is in no way affiliated with that school nor does it follow the French curriculum. The Beaux-Arts Institute of Design is an entirely American institution which through its program service concerns itself solely with architectural design and does not attempt to include other essentials of an architectural course which the Ecole in Paris does.

The Beaux-Arts Institute of Design is a membership corporation. It is open not only to architects but also to select laymen who are interested in architecture and the fine arts. Candidates for membership must be proposed and seconded in writing by two members and elected by the Board of Trustees.

The Institute is an excellent training ground for future professional competitions and is the only organization in this country that has brought all the efforts of the schools together on a competitive basis. It is the only source through which all students and all schools can get a comparative basis for their work.

The Beaux-Arts Institute of Design furnishes a link between the architectural students and the practicing architects who judge their work in the competitions. It also acts as a link between the architectural profession and the public through the publication of drawings and the traveling exhibitions. A close survey of the work published in the Bulletin shows clearly that the Institute has progressed with the times, that its attitude has not been narrow nor discouraging to innovations by its students. On the contrary it has recognized creative work and has encouraged it. It has not set itself up as a judge of right and wrong, but rather as a guide to the reasonable and good sound fundamentals of design.

There is still another unique advantage of these competitions. The Program Committee makes every effort to issue problems that are timely, of current interest, and so diversified in nature that they broaden the student's vision of the scope of architecture. The programs are so worded in most instances that they apply to any section of the country, the student is free to establish the locale for his problem whether New Mexico or Alaska, provided he is consistent throughout.

Another observation that should not be overlooked is that the Institute provides the only opportunity the students of one section of the country have of learning what another section thinks and how it reacts to the same problem.

The following amendments were all ratified by a wide margin and with little discussion.

ARTICLE II—PURPOSE

The purpose of this Corporation shall be to give instruction and to encourage studies in architecture and allied subjects and to promote education in architecture and the decorative arts through competitions.

ARTICLE III—GOVERNMENT

Section 1. The government and management of this Corporation shall be vested in a Board of Twelve Trustees, four of whom shall be elected each year at the annual meeting, by the members of the Corporation, from any class of its membership, to hold office for three years.

ARTICLE IV—MEMBERSHIP

There shall be the following classes of membership:

Members who pay annually \$10.00.

Contributing Members, who pay annually \$100.00.

Sustaining Members, who pay annually \$250.00.

Life Members. The contribution of one thousand dollars in cash, securities or property shall render the donor eligible to be elected a Life Member by the Board of Trustees.

Benefactor. The contribution or devise of the thousand dollars in cash, securities, or property to the funds of the Institute shall render the donor eligible to be elected or declared a Benefactor of the Institute by the Board of Trustees.

Group Membership. The Board of Trustees may elect to membership any group, association or society contributing special services or annual donations of money toward the purposes of the Institute. Individual members of any group so elected shall enjoy the same privileges as members elected separately.

Since the Institute plans to continue its work and to endeavor to become self-sustaining so that it may enlarge its program, it is hoped each member will put forth every effort to secure new members and where possible increase their support by becoming a member of that class which carries a larger annual subscription.

Membership in the Institute is unrestricted as to location or profession, and it is the sincere hope of the Board of Trustees that the readers of the Bulletin will also give their support and cooperate in enlarging the membership in the Institute.

LEWIS G. ADAMS, *Secretary.*

THE DEPARTMENT OF MURAL DECORATION

In the Department of Mural Decoration medals are awarded at the end of the school year to those students whose consistent high awards have earned them a specific number of values. For the school year 1937-1938 the following students were awarded "Second Medals":

| | |
|--|----------|
| N. B. Wheeler of the Beaux-Arts Atelier in New York | 8 Values |
| F. H. Norris of the John Herron Art Institute, Indianapolis | 7 Values |
| L. Trissel of the John Herron Art Institute, Indianapolis | 7 Values |

THE DEPARTMENT OF ARCHITECTURE

The following changes will be incorporated in the curriculum of the Department of Architecture in the school year 1938-1939:

Judgments: Arrangements are being made to have one judgment each, next year in Chicago, Detroit and Boston. If this experiment is successful it is hoped other cities will follow in the future. The individual judgments scheduled out-of-town will be announced during the year. The drawings in all cases will be sent first to New York for recording and then forwarded to the place of judgment. One or more of the officers of the central office will be present at these out-of-town judgments so a uniform standard may be maintained.

Registration Fee: The registration fee for the term and for the school year will remain at \$7.50 and \$15.00 respectively. The fee for one problem has been reduced from \$5.00 to \$2.50, to encourage participation by draughtsmen who are preparing for registration examinations in design. Group registration by the schools will be accepted, provided a minimum of ten registrations are paid.

The Department of Mural Decoration will be continued next year 1938-1939 under the direction of Mr. Alois Fabry, Jr.

The schedule however has been changed. There will be only four competitions in the school year during the months of October 1938 to May 1939. Seven weeks have been assigned for each problem and in addition to the drawings a large detail drawing will form part of the final requirements. In extending the time for the problems, the purpose was to provide more time for study and primarily for more complete and finished presentations of the final solutions.

Number of Problems: Six problems will be issued in all classes, the sixth in each instance being the summer problem. The number of archaeology and interior design problems has been reduced to three during the year and one summer problem. The time for these problems has also been extended so that they may be adjusted to a school's schedule.

Awards: The "Half Mention" award will be dropped for Class A and Class B problems. This award will be retained only in Class C, the Nine-Hour Sketches and the Paris Prize First Preliminary competitions.

Preliminary Sketches: There will be no special "Hors Concours" jury to review the problems. The regular jury at the time it is judging problems receiving Mention or better, will check each sketch and decide at that time whether or not the problem is H.C.

Eligibility for Prize Awards: The restrictions on eligibility for prizes have been removed, and hereafter all students registered for the full school year will be eligible for prizes.

DEPARTMENT OF ARCHITECTURE COMPETITIONS FOR THE SCHOOL YEAR 1938-1939

CLASS A PROBLEMS

- | | |
|---------------------------|----------------------|
| 1. A Settlement House | 4. An Electric Plant |
| 2. An Aviation Pantheon | 5. An Aquarium |
| 3. An Agricultural School | 6. A Country House |

CLASS A NINE-HOUR SKETCH

- | | |
|--------------------------|------------------------------------|
| 1. A Summer Music Colony | 3. An Ice Carnival |
| 2. A Canyon Bridge | 4. A Tourist Poster for Washington |
| | 5. A Week-end House |

CLASS C PROBLEMS

- | | |
|-----------------------------------|----------------------------|
| 1. A Small Pavilion and Dock | 4. A Local Art Gallery |
| 2. A Village Library | 5. A Private Summer Camp |
| 3. A Loggia Against a Garden Wall | 6. A Small Animal Hospital |

ARCHAEOLOGY PROBLEMS

1. A Roman Dining Room
2. The Gate of a Mediaeval Walled City
3. An Italian Campanile
4. The Stern of an 18th Century Ship

CLASS B PROBLEMS

- | | |
|--------------------|----------------------|
| 1. A School Chapel | 4. A Council Chamber |
| 2. A Day Nursery | 5. A Tourist Camp |
| 3. A Film Library | 6. A Bus Station |

CLASS B NINE-HOUR SKETCH

- | | |
|------------------------------|------------------------|
| 1. A Forest Ranger's Lookout | 3. A Funicular Station |
| 2. A County Fair Grounds | 4. An Island Sanctuary |
| | 5. A Garden Cascade |

ADVANCED INTERIOR DESIGN

- | | |
|----------------------------|-----------------------------------|
| 1. An L-Shaped Living Room | 3. Offices for a Corporation |
| 2. A Fashion Showroom | 4. The Cabin of a Private Cruiser |

ELEMENTARY INTERIOR DESIGN

1. An Easy Chair, Lamp and Stand
2. A Child's Room
3. A Combined Bath and Dressing Room
4. A Waiting Room in a Beauty Salon

—whether the entrances and exits to the property were easily visible and were oriented to cause least obstruction to through traffic.

Several designs handled this element well by allowing a small parking space alongside of the highway and a large parking space at one side of the property into which cars could turn as into a side street. Providing an adequate unobstructed opening into this parking space was in itself an invitation to stop, provided the building and display were attractive and their function easily discernible. In handling the parking space many provided too large an area, thus detracting from the grounds, or arranged it so that parking was inconvenient, or the walk to the reception room too long. To locate the space for the cars too far from the offices was deemed advisable. A laudable feature of many drawings was the provision for cars to stop at the reception room to discharge or take on passengers.

The location of the entrance to the reception and sales room was also considered in relation to the parking space. Also the location of the greenhouse and the terrace in relation to the reception room and sales division. It was found most advantageous to locate the reception room centrally so as to allow easy access to the greenhouse, sales room and parking.

The location of the minor requirements for the office, work space, and toilets were in the majority fairly well handled and related to the reception room. In some instances the working space was too far removed from the sales room which it was also intended to serve.

The terrace was considered an important element of the problem and its location and ease of access to it were weighed in rating the problem.

Some designs provided for terraces but made it very difficult to reach them, usually because of too narrow or too remote a passage. Accessibility to them without passing through the reception room was desirable. This brought out the point that the terrace should have been developed and located with two purposes in mind—for the patrons who want to see the view, and for those interested in making a purchase.

With respect to the greenhouse itself, the position, whether north and south or east and west, did not matter. Sloping roofs for this element were favored as the rays at an angle are more beneficial and also the glass keeps cleaner. Blocking off the greenhouse, a place of interest to all, was a fault. The technical problem involved in its construction was not given sufficient study by the students. Large glass panels used in some designs were regarded with disfavor as impractical.

There appeared to be a lack of definition of the area of the plot. Locating the buildings too far from the highway was detrimental from a business viewpoint. The

relation of the buildings to the greenhouse was overlooked by some, as the solid elements cast shadows on the greenhouse, rendering parts of it unserviceable. The difficulty in balancing various combinations of unlike materials as glass, metal, brick, etc. was evident. In arriving at a pleasing combination it is essential to weigh carefully the proportion of each. This was particularly noticeable where the greenhouse was used to balance the buildings or vice versa. With regard to the plans in general, many seemed to have been developed from the greenhouse, or the sales room, or the display with the other requirements grouped around it, rather than developing the plan from a relationship of the various elements themselves.

Some plans were developed at an angle to the highway and, while this was possible, the results submitted did not attain sufficient merit. The most successful of this type was the design by M. Minnich of Pennsylvania State College. Though here the parking was somewhat too remote from the buildings, the entrances from and to the highway were well handled. The buildings had garden character and the desirable quality for a project of this kind.

Some minor criticisms were offered on the drawing by J. G. Fox, of Carnegie Institute of Technology, namely that though the parking space shown was sufficient, the indication of the parking of cars was not possible; the circular indication of the trees back of the terrace was over-emphasized in the plan; more garden and less flagstone would have been more acceptable.

The design of F. W. Horn of the University of Illinois was fully functional but it was noted that there appears a grave defect in the perspective at the connection of the greenhouse to the sales and display spaces.

R. T. Snelling, of the University of Virginia, had a simple direct plan with a good garden solution and presentation, though the elevation could have been much better.

The drawing of P. Campagna of the University of Illinois was commended because in addition to having desirable qualities for a problem of this kind, it expressed the spirit of the problem in its light presentation and a garden quality, and sales appeal. It was pointed out by some that there was nevertheless some room for improvement in locating the greenhouse to the south, defining the entrance more clearly and providing a little more parking space.

The awards were distributed as follows:

| | |
|------------------------|-----------------|
| 4 First Mention Placed | 58 Half Mention |
| 9 First Mention | 49 No Award |
| 20 Mention | 7 Hors Concours |
| Total Submitted 147 | |

A WORKERS' REST CAMP

CLASS A ESQUISSE-ESQUISSE V

JUDGMENT OF MAY 10, 1938

It is assumed in order to help maintain the health and efficiency of men and women, on relief rolls, some of the larger cities will appropriate sums of money to provide summer rest camps in healthful and scenic regions nearby. These camps will be of different types, some for single men, others for women and still others for couples and families. Each worker will have the opportunity of spending two weeks each summer at one of these camps, at minimum expense to himself. Since the appropriations will be limited, the construction of the buildings will have to be all carpenter work except for the required masonry foundations and chimneys.

The subject of this problem is the design of a camp to accommodate 200 single men at one time. The site is a wooded promontory projecting into a mountain lake. The shape of the promontory is roughly rectangular with many indentations of rocky shore line. It projects South 800 feet and the average width is 300 feet. On the West side is a small bathing beach. The average level of the promontory is 20 feet above water. Access is by a single road from the North.

JURY OF AWARD

THEODORE E. BLAKE

CRITIQUE

The results of this sketch problem were highly satisfactory in these ways:

1. A number of workable schemes were developed of varying plan and character.
2. The ideas were on the whole presented clearly and simply and in a manner that could be easily understood.
3. There were a number of attractive drawings.

The jury did not demand a special type of control at the entrance, such control, however, where it was obtained was approved. Placing of the buildings in such a way that outdoor recreation area was badly broken up or made of minor importance was frowned upon. Most of the plans placed the Dining Hall and Administration elements at either the base of the peninsula so as to control the camp area or at the apex projecting into the lake so as, presumably, to obtain the advantage of view and exposure. Both schemes were acceptable although the latter had the obvious disadvantages of difficulty of control and inaccessibility of service. In several problems belonging to this group the service was adequately handled by keeping it somewhat remote from the living and recreation areas.

Both formal and informal plans were presented. The informal plans were generally successful where they

REQUIREMENTS:

1. Dining Hall to seat 200 (at one sitting) with kitchen, and necessary service areas.
2. Lounge Room, Porch and Terrace (with toilets and news, tobacco and candy and sporting goods counters).
3. Two offices for administration, located for general supervision.
4. Dormitory space for 200 men in 4 to 6 units with showers, toilets and washrooms in each.
5. Shelter for 10 cars or buses with a small parking space.
6. Small boathouse and float.
7. Recreation field for baseball, horseshoes, etc.
8. Small residence for administrator with 2 bedrooms.
9. Dormitory for employees, to accommodate 20.

The required elements may be placed under one roof or in separate buildings as desired by the competitor.

JOHN D. BOYD
JOHN W. CROSSROBERT S. HUTCHINS
OTTO TEEGEN

ROBERT S. HUTCHINS

were based on a premise of rugged or varied topography.

Such a problem was that of J. V. Lesley of Princeton University.

The problem of G. Davis, of Pennsylvania State College, seemed somewhat too formal but had an excellent recreation area.

The sketch of A. B. Jacobs, of Princeton University, had an excellent control feature. His axes were not well organized. Play area was good.

P. E. Falkenstein, University of Pennsylvania, located the main units on end of peninsula. The architectural scale of the problem was weak although it was the best of those using that scheme.

The sketch of J. Sill, Carnegie Institute of Technology, had an excellent informal plan. The play area seemed somewhat disorganized.

The sketches mentioned above while perhaps weak in one aspect or another, were considered by the jury to be of considerable excellence.

The awards were distributed as follows:

| | |
|---------------------|-------------|
| 5 Mention | |
| 16 Half Mention | 81 No Award |
| Total Submitted 102 | |

AN EXHIBITION ROTUNDA

MURAL DECORATION PROGRAM V

JUDGMENT OF MAY 23, 1938

Six of the South American countries propose to cooperate in erecting a building at an Exposition. The Building, which is to house exhibits of products of these countries and to provide an information bureau to encourage travel in South America, is approached through a Rotunda, the treatment of which forms the subject of this competition. The form and dimensions of the Rotunda are shown in the accompanying sketch.

Exhibits in the general exhibition hall are to be arranged by products and not by countries. It has therefore been decided to assign a niche or alcove in the Rotunda to each of the participants. Each country will have an exhibit in the space assigned to it where its natural resources will be shown. These exhibits will serve to identify with that country the products shown in detail in the general exhibition hall beyond. The nature of the exhibits in the rotunda is therefore decorative rather than explanatory or instructive. It is considered desirable that the Rotunda have a certain unity and that the six national exhibits be designed to harmonize rather than compete with each other. These exhibits shall be limited to 14'-0" in height and must not

project more than 12'-0" from the rear wall of the alcove.

On the rear wall of each of the six national exhibit alcoves is to be a mural painting designed to enhance the decorative value of the exhibit and to form its background. The two remaining wall surfaces above the doors are to be decorated in a manner left to the judgment of the competitor. Attention is called to the desire on the part of the participating nations to focus attention on the exhibits rather than the murals.

The painting therefore becomes in a sense functional. The exhibits and their mural backgrounds are so closely interrelated that it has been decided to require the mural painters to design the exhibits (which will be executed by others) as well as their decorative backgrounds.

The walls to be decorated are plane surfaces of plaster. The choice of medium is left to the competitor. The piers separating the alcoves are plaster and may be treated as the competitor wishes.

Lighting is entirely artificial, the decorated surfaces being lighted by means of flood lights located near the center of the ceiling and arranged radially.

JURY OF AWARD

GUY PENE DUBOIS
ALOIS FABRY, JR.

A. MUSGRAVE HYDE

WILLIAM E. SHEPHERD
EDWARD LANING

CRITIQUE

Most juries have difficulty in arriving at an amicable conclusion in judging pictures or any works of art. Personalities, academies, traditions, habits clash. The final award is more often than not a compromise where the two most fought-over contributions are set aside for an inferior one on which, half heartedly, the weary jury is able to agree.

The First and Second Mentions in the competition for "An Exhibition Rotunda," were so outstanding that little time and no argument was spent in their selection. Both answered the problem in every detail. The wall treatment, as a whole, by L. Trissell of the John Herron Art Institute, was thought superior to the easier and now hackneyed medallion device of F. H. Norris of the same school. Both had grace and competence, the gaiety and

lightness required by the subject. This was fairly well realized among the other contributors, although there was at least one poster, more than one as I remember, enlarged illustration, and in many, too many instances, the contributor could not have thoroughly digested the conditions of the problem. In the treatment of these last the exhibit was either slighted or neglected entirely. Certainly this is a serious fault when it is remembered that Fairs are made for and by exhibitors.

The awards were distributed as follows:

| | |
|--------------------|-----------------|
| 1 First Mention | 6 Half Mention |
| 1 Second Mention | 19 No Award |
| 2 Mention | 1 Hors Concours |
| Total Submitted 30 | |

GUY PENE DUBOIS

THE COMMUNITY BUILDINGS AT THE CENTER OF A SMALL TOWN

CLASS A PROJET V

JUDGMENT OF MAY 31, 1938

A large tract of land providing an ideal location for a residential development has been formed by the completion of a new major highway. The highway runs north-east—southwest at this particular point. The site extends from the highway, which forms one boundary of the development, toward the southeast and slopes gently downward 3,500 feet to a creek which runs approximately southwest and forms another boundary. A village historical and picturesque is situated across the creek. A zoning ordinance will protect the old town and the new development which will be comprised of mostly one and two family dwellings with no apartment houses.

It has been decided to have in this new development a Community Center which will be as far as possible from the new highway although very accessible to it. Since the only means of access to the development will be by automobiles and buses, the circulation and parking facilities must be so planned that the maximum comfort is given to the pedestrian without resorting to under-

passes and overpasses. One of the aims of the organizers of this development is to create a "Pedestrian's Paradise."

The population of this new development will be approximately 5,000.

The space to be organized in this particular problem, is a maximum area of approximately 250,000 square feet. It will contain:

- a) *A Community Building* with a room of 2,500 sq. ft., a large terrace, 6 small rooms for reading or games, a small kitchen, necessary services for the building.
- b) *A small Town Hall* with Police Station.
- c) *Fire Station.*
- d) *A small Carillon Tower.*
- e) *A Post Office.*
- f) *A small Shopping Center* (maximum window frontage 300 feet).

Other services for the community are not included in this composition.

JURY OF AWARD

MAX ABRAMOVITZ
JAMES B. BELL
WALTER F. BOGNER
WALTER B. CHAMBERS
J. ANDRE FOUILHOX
ALFRED GEIFFERT

JOHN T. HANEMAN
GERALD HOLMES
ALFRED FELLHEIMER
FRANCIS KEALLY
JULIAN CLARENCE LEVI
ELECTUS D. LITCHFIELD
THEODORE R. NELSON

GRANT SIMON
FRANCIS SWALES
OTTO TEEGEN
GEORGE R. THOMPSON
ROBERT WEINBERG
LEONARD WAMNES

School Representative: Otto Faeltton, University of Pennsylvania.

CRITIQUE

The program called for the design of "The Community Buildings at the Center of a Small Town." The town was described as an old historical and picturesque village located on one side of a creek. Across from it on a gentle slope a new development was planned of which the Community Center was a part. This new development was to make provisions for the motor age with a complete separation of auto and pedestrian traffic. The fact that the community was referred to as a small town—that the Community Center belonged to the old village as well as to the new development and primarily that a "Pedestrian's Paradise" was to be created, influenced the judgment.

The buildings referred to divided themselves into two

WALTER F. BOGNER

major groups. First, the civic center with a Community Building and a small Town Hall. Second, the business center with shops and the Post Office. Incidental to these a Fire Station appeared as a service element and a small Carillon Tower as an æsthetic feature to enrich the composition. The drawings were to show the Community Center in large scale and a general plan of the entire new development in a much smaller scale. The large scale drawing dealt with the subject matter referred to in the title of the program; this drawing was therefore given major importance in the judgment. The general plan became, however, a very essential part thereof because it was necessary for the ultimate proof of whether a "Pedestrian's Paradise" had been created.

The great variety of designs exhibited showed one of the principal advantages of Beaux-Arts judgments. This was not the exhibition of the work of one critic, one faculty, or one system but of a diversity of architectural conceptions coming from the many architectural schools of the country. With a program as stimulating as the one under consideration naturally a most varied and interesting assortment of ideas were displayed.

In the first elimination the jury dropped from further consideration drawings that failed to show the understanding of the principles of design to be expected of students in Class A. This pertained mainly to projets that had some obvious errors or misconceptions or that failed to comply with the requirements of the program. Some students tried to copy—at least in spirit—the plans for public squares of the Renaissance. Designs of this nature proved to be entirely unsuitable for a town planned to overcome the difficulties caused by the auto traffic of the twentieth century. The elements called for in the program did not allow for symmetry, the creation of axis, or the copying of established patterns. It is an important educational aim to stimulate students in individual thinking and this program was especially adapted to further this end. Some drawings failed to place the Community Center along the creek thereby precluding the use of the available water feature and the link between the Community Center and the old village. In some cases stores were separated from each other for the sake of a symmetrical arrangement so that the process of shopping and the flexible arrangement of the store building was greatly handicapped. Parking areas for motor cars were not always arranged near the Shopping Center and Community Building, and should not have been scattered nor placed in a position where they interfered with views or ease of circulation. Automobiles should have been separated from pedestrians not only within the residential area but primarily at the point of greatest congestion and danger: namely at the Community Center. Some students brought all their motor and pedestrian traffic together at this point without showing any means for handling the difficulties thus obtained. In some instances while the Center was to be a "Pedestrian's Paradise," the walking required was found to be in excess of what could be termed comfortable distances—in some designs the auto roads were shorter than the walks. Although the program especially warned against the uses of underpasses and overpasses this factor was sometime disregarded. Problems which escaped censure on the pitfalls just outlined received a mark of mention or medal.

In further consideration of the remaining drawings, the quality of the composition, the artistic and technical skill with which the difficulties were overcome was evaluated. Points of detail were analyzed. Pedestrian

approach to the shops from the rear was criticised where motor approach was from the front. It was desirable to have parking at the rear. Some good solutions provided for service trucks reaching the back of the shops without crossing the Community Center. The location of the Post Office was poor in some instances. This building should have been related to the shopping district as it is visited as frequently as the shops and definitely belongs in the business group. The Fire Station was criticised on its poor accessibility to the community. For a small town as described in the program the location of the Carillon Tower in the center of a square was too formal—moreover a Carillon is best heard at a distance and should be situated away from the noise of traffic and business. The shapes of many buildings were questionable; they would not have lent themselves to plans free from internal complications, such as bad rooms and dark areas. The use of the cul de sac in general presented a difficulty to the students. In most instances it was too long—this would make deliveries (particularly of milk) unnecessarily slow and cause obstacles in accessibility by the fire department. In many solutions the general plan looked better than the detailed development. The former was required to learn whether the student could handle his traffic and plan an area within an area.

At this point of the consideration some specially meritorious designs began to single themselves out and enabled the jury to put six designs into the medal class. All these designs had special distinctions and were unusually well handled in their æsthetic and practical aspects. They were not only solutions which adhered to the principles referred to previously but had special qualities to commend them. The composition of the building group not only showed an orderly arrangement and an ease of circulation with clear visibility but it also portrayed the existence of beauty in the open spaces between the building masses. There existed a pleasant relationship of the architecture to the landscape, and of the Community Center to the surrounding new development and the old village across the creek. Besides the internal beauty expressed in the composition the outward appearance of the Community Center as viewed from the old village and the new development suggested attractive qualities. The placing of the individual building in relation to its neighbors and the approaches was carefully weighed. The Community Building, the largest and most important in the group, had to dominate the design, not only in plan but also in mass and architectural treatment. Where this building was accessible to the residential area of the new community as well as the old village, it was considered an advantage. Similarly where the composition was so planned as to open up towards the new development as well as the old town it was

considered a better solution. Praise was given to the problems where the fire department as a service building was reasonably separated and screened from the civic and business buildings and allowed for egress of the fire engines without undue interruption of pedestrian or motor traffic. Though not all these features were equally discernable in all drawings of the medal class, the more complete adherence to them allowed the awarding of First Medals to three designs. In the final analysis character of the design was considered an essential. As the Community Center was to be a part of a small town, a friendly unpretentious design appeared suitable which was informal in arrangement. The grandiose compositions of some drawings appearing as an imitation of the Grand Prix of the Ecole were considered totally unsuitable. The drawings given First Medals suggested that they were produced by persons sensitive to beauty and gifted in the art of creating an architecture that would not only function properly but would also give æsthetic satisfaction. These young architects seized the opportunities afforded by the program and tried to solve the crying need for a twentieth century community that would make a pleasant and happy place in which to live.

The design of W. F. Bonner of University of Pennsylvania, awarded First Medal, opens up a pleasant view from the Community Center and has a large village green. The accessibility to this green as well as the parking area is well handled; the latter being in back of the stores and in back of the Community Building.

The design of H. R. Ekroth, University of Illinois, was given a First Medal because it was so well handled throughout. The athletic field and Community Building have a very pleasant location on the creek and the view of the composition from the other side of the water promises to be very attractive. The community group

has a picturesque approach and an attractive appearance from both the old and the new village. The presentation is fine and the architecture good. The parking space may be considered too far from the Shopping Center and the Community Building.

The design of J. H. Finch, Princeton University, awarded First Medal, has a scheme which was found in several designs. It creates a pleasant foreground and outlook for the Community Building which is given a dominate position. It is skillfully treated yet a bit confused in scale.

In the Second Medal class the design of W. H. Walker, 2nd, Princeton University, reasonably fulfills the requirement of a "Pedestrian's Paradise." It is a straightforward plan creating an interesting view from the old town. It was criticised for the use of an important space in front of the creek for parking.

The design of C. H. Philips, Princeton University, awarded Second Medal, has a fine composition with a good approach to the community group. The "Pedestrian's Paradise" is worked out quite well. It shows a charming grouping but it is a bit too formal.

J. J. Swigart, Princeton University, awarded Second Medal, has placed his Community Building near the creek with good accessibility for the residence of the old village as well as the new development. The fire house functions, a fact that cannot be stated about many solutions. The parking provisions are inadequate and a little tight. The design has the required character of a small community.

The awards were distributed as follows:

| | |
|----------------|-----------------|
| 3 First Medal | 38 Half Mention |
| 3 Second Medal | 29 No Award |
| 28 Mention | |

Total Submitted 101

A SUMMER PLAYHOUSE AND ACTORS' QUARTERS

CLASS B ESQUISSE-ESQUISSE V—SPIERING PRIZE COMPETITION

JUDGMENT OF MAY 31, 1938

A prize founded in memory of Louis C. Spiering, from funds bequeathed by him to the Society of Beaux-Arts Architects and given for the best solution of the fifth Class "B" Esquisse-Esquisse of the school year. The prize is \$50.00.

A notable development of recent years is the bringing of the theatre to summer communities. The movement has received considerable public support and in addition is giving valuable training to young actors and others allied to the theatre. The subject of this problem is the design of a theatre and living quarters in a locality much frequented as a summer resort.

The land that has been acquired is well landscaped

and is situated in a small village with one side bounded by the main street running North and South, and to the East by the waters of a quiet harbor. The shorter sides are on secondary lanes no more than wide foot paths leading from the main street to the water. The plot is level and measures 400 feet along the main street and 300 feet deep to the water.

The requirements are as follows:

1. The Theatre:

- a) Entrance lobby, small ticket booth, (toilets in basement).
- b) Seats for 350 people, and space for a small orchestra.

- c) 1. Stage with adequate space and equipment for handling scenery.
- 2. A workshop where the scenery is made.
- 3. Small paint shop and electric shop.
- 4. Property room.
- 5. Two dressing rooms—one for men and one for ladies—each to accommodate 6 people.
- 6. Small lounge.
- 7. Small office for the director.
- 2. A Sandwich Counter and Bar providing both indoor and outdoor service for the patrons.
- 3. Actors' Quarters:
 - a) Two dormitories for men and women, each to

- accommodate ten people.
- b) One large general lounge and a dining room with kitchen and service for the actors.
- c) Two apartments or houses for the stars, having two bedrooms and a living room, maid's room and kitchenette.
- d) A house for the director with three bedrooms, large living room, kitchen and maid's room.

It is assumed that the patrons will arrive both by land and water. Docking facilities are a part of the scheme. Parking space will be provided for on one of the adjoining lots and will not be a part of this scheme except its position in relation to the plan should be indicated.

JURY OF AWARD

WALTER B. CHAMBERS
JOHN THEODORE HANEMAN

GERALD HOLMES
JULIAN CLARENCE LEVI

T. MARKOE ROBERTSON
OTTO TEEGEN

CRITIQUE

This program gave great latitude to the students with an opportunity to introduce into the composition the charm of a country site on a lake side for a group of buildings of modest dimensions. The scale of the composition was determined primarily by the 350 seating capacity for the theatre. While the program gave definite requirements for the planning of the individual buildings, it also allowed the buildings to be shown in block. The designs submitted, therefore, fell into three classes; first, those that gave the plans of the individual buildings, second, those that showed the buildings in block, and third, those that gave a combination of floor plan and block.

The jury regretted its inability to find designs of sufficient merit to warrant the award of more than the six Mentions including the winner of the prize.

The Spiering Prize was awarded to A. M. Richardson, Jr. of Armour Institute of Technology, as the jury felt that his design showed the greatest appreciation of the scale and the character of the problem. With the exception of the theatre the other buildings were shown in block. The theatre itself was planned with simple directness and was placed on the shore with a promenade and refreshments overhanging the lake, thus taking advantage of the opportunity offered by the site. The treatment of the component parts of the theatre were modest, in scale and well arranged. The grouping of the other buildings about a lawn facing the lake, again took full advantage of the charm that water lends to any site. The relation of these buildings to the theatre as well as to each other was likewise well studied. The elevation was simple, direct and in good taste.

Of the premiated sketches submitted showing all the buildings in plan, that of E. B. Wilkins of University of

Virginia, was too monumental in size and in character. The theatre as well as the other buildings were connected in a manner that not only took but small advantage of the site but formed rather shapeless masses. The entire plan was out of scale with the requirements as given in the program.

The other premiated solution showing all buildings in plan was that of R. J. Smith, Yale University. This plan took somewhat better advantage of the site than did Wilkins, was less monumental in character and was more in scale to the requirements of the program. It was however, lacking in charm and was too congested for a rural community.

The remaining three premiated sketches were all shown in block plan; of these E. C. Beery, Catholic University of America, presented the most open composition taking advantage of the lake site in an informal manner, and undoubtedly if constructed would have presented a charming group for a country site.

The design by B. Ameche of Catholic University of America, was more formal in arrangement, more congested than that of Beery but the disposition of the buildings was well considered and advantage was taken of the lake site.

The design of T. B. Maule, Oklahoma Agricultural & Mechanical College, showed a rather disorganized plan and a not very successful attempt to relate it to the water front. The dormitories and the director's house were entirely out of scale with the other buildings. The elevation, however, had considerable charm.

The awards were distributed as follows:

| | |
|---------------------|--------------|
| 6 Mention | 99 No Awards |
| 16 Half Mention | |
| Total Submitted 121 | |

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

CLASS B PROJET V

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: J. Rea, Jr.
 Half Mention: G. E. Danforth, A. W. Richardson
 No Award: 5
 Hors Concours: H. Schaffer

CARNEGIE INSTITUTE OF TECHNOLOGY:

First Mention Placed: J. C. Fox
 First Mention: R. E. Girts, F. T. Loeffler, J. J. Stevenson
 Half Mention: J. DeGregory, A. W. Hajjar, J. C. Morehead, Jr., H. P. Poli

CATHOLIC UNIVERSITY OF AMERICA:

No Award: 12
 Hors Concours: L. A. Daly, Jr., J. S. Witherow, Jr.

CHICAGO TECHNICAL COLLEGE:

No Award: 1

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: R. A. Keller
 Half Mention: L. M. Druckenbrod, Jr., F. V. Gandola

DREXEL INSTITUTE ATELIER:

No Award: 3

ATELIER ESCHWEILER, MILWAUKEE:

Half Mention: R. VanLanen

ATELIER GNERRE, NEW YORK CITY:

No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: M. Borges, Jr., J. D. Shafer, J. W. Simms
 No Award: 10

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: V. Carlino

ATELIER NELSON, CHICAGO ARCHTL. SKETCH CLUB:

Half Mention: E. L. Burch, S. W. Louie

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Half Mention: C. G. Andrews, E. W. Dykes, D. R. Goss, J. Hendrickson, J. H. Hudson, D. McPheeters, T. B. Maule, R. Walker, J. G. Williams
 No Award: 4

CLASS A ESQUISSE-ESQUISSE V

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: J. Sill
 Half Mention: K. D. Brown, E. J. Gerard, J. K. Shear

CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: J. E. Dundin, E. G. Fellingner, W. A. Lockard, W. O'Neil

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Half Mention: J. T. Guy

PENNSYLVANIA STATE COLLEGE:

Mention: G. Downs
 Half Mention: J. C. Didinger, R. A. Willgoos

A ROADSIDE NURSERY AND FLORIST'S SHOP

147 DRAWINGS SUBMITTED

PENNSYLVANIA STATE COLLEGE:

First Mention: A. C. Cooper, M. Minnich
 Mention: F. Eby
 Half Mention: D. A. Gilbert, W. F. Jones, W. E. Kremer, I. G. MacDougall, R. H. Strasmyer, R. V. Shuss, S. L. Thorne
 No Award: 6

T SQUARE CLUB OF PHILADELPHIA:

Half Mention: P. Morrow, I. Solomon

UNIVERSITY OF ILLINOIS:

First Mention Placed: C. R. Blum, P. Campagna, E. S. Baldimas
 First Mention: C. H. Coyne, F. W. Horn, F. C. Williams
 Mention: T. E. Berger, H. J. Harders, A. Kouzmanoff, D. Nacht, A. H. Nemoede, L. L. Smith, L. J. Soucek
 Half Mention: H. A. Cordes, E. R. DeZurko, H. R. Fisher, G. A. Galaway, E. T. Jauch, C. M. Pulley, O. W. Pierce, R. L. Read, A. T. Smithson, R. W. Sloan, G. F. Schreiber, Jr., E. W. Smith
 Hors Concours: R. Temple

UNIVERSITY OF NEBRASKA:

Half Mention: P. Romigh, J. Thompson
 No Award: 2

UNIVERSITY OF NOTRE DAME:

Half Mention: B. J. Eilers

UNIVERSITY OF OKLAHOMA:

Half Mention: K. L. Gabel
 No Award: 3
 Hors Concours: G. R. Palmer, C. J. Vahlberg, C. B. Taylor

UNIVERSITY OF PENNSYLVANIA:

Mention: W. E. Bricker, D. H. Cauffman, J. G. Hutchison, C. G. Lee, D. McGoodwin, E. V. Pujals, D. A. Wallace
 Half Mention: J. M. Brown, R. C. Bruckner, C. H. Convery, J. A. Holmes, C. T. Okie, R. M. Price

UNIVERSITY OF VIRGINIA:

First Mention: R. T. Snelling
 Mention: S. J. Schaeffer, W. F. Shellman, Jr.
 Half Mention: T. S. George, F. J. Rowland, A. K. Stevens, Jr., E. B. Wilkins
 No Award: 2

A WORKERS' REST CAMP

102 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: J. Sill
 Half Mention: K. D. Brown, E. J. Gerard, J. K. Shear

CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: J. E. Dundin, E. G. Fellingner, W. A. Lockard, W. O'Neil

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Half Mention: J. T. Guy

PENNSYLVANIA STATE COLLEGE:

Mention: G. Downs
 Half Mention: J. C. Didinger, R. A. Willgoos

PRINCETON UNIVERSITY:

Mention: J. V. Lesley, A. B. Jacobs

UNIVERSITY OF ILLINOIS:

Half Mention: W. L. Horstman, T. W. Twerdahl, C. H. Wariner

UNIVERSITY OF OKLAHOMA:

Half Mention: E. F. Jones

UNIVERSITY OF PENNSYLVANIA:

Mention: P. E. Falkenstein
 Half Mention: N. T. Barnes, E. G. Dollar

DEPARTMENT OF MURAL DECORATION

PROGRAM V

AN EXHIBITION ROTUNDA

AWARDS

30 DRAWINGS SUBMITTED

BEAUX-ARTS ATELIER:

No Award: 1

CLEVELAND SCHOOL OF ART:

No Award: 1

JOHN HERRON ART INSTITUTE:

First Mention: L. Trissel

Second Mention: F. H. Norris

Mention: M. Grossman

Half Mention: G. Freeland, E. L. Moore, R. Phelps

No Award: 3

UNIVERSITY OF ILLINOIS:

No Award: 1

Hors Concours: B. V. George

YALE UNIVERSITY:

Mention: D. Anquillare

Half Mention: L. A. McMillen, B. S. Robinson, M. Butler

No Award: 13

DEPARTMENT OF ARCHITECTURE

CLASS A PROJET V

THE COMMUNITY BUILDINGS AT THE CENTER OF A SMALL TOWN

AWARDS

101 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: T. C. Cunningham, E. H. Erickson, E. Lader

Half Mention: F. E. Davidson, Jr., H. M. Iwasa, L. A. Johnson, R. Kliphardt, W. J. V. Litwin

No Award: 2

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: K. D. Brown, E. J. Gerard, W. C. Livingston, J. Pekruhn

Half Mention: C. LeM. John, J. C. Morehead, Jr., J. K. Shear, J. Sill, J. F. Thomas, J. C. Wessenaue

No Award: 1

CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: B. M. Crocitto, J. E. Dundin, W. A. Lockard, A. J. Miller

No Award: 1

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: F. V. Gandola, E. A. Moulthrop

No Award: 8

GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: J. A. Clark, H. K. Marshall, R. A. McKenzie, H. L. Stulb

No Award: 1

ATELIER GNERRE, NEW YORK CITY:

Half Mention: H. E. Zazzi

No Award: 1

NEW YORK UNIVERSITY:

Mention: G. T. Edmonds, F. P. Reeve, K. S. Slobodien

OHIO STATE UNIVERSITY:

No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Half Mention: H. Horton

No Award: 2

PENNSYLVANIA STATE COLLEGE:

Mention: E. H. Strunk, R. A. Willgoos

PRINCETON UNIVERSITY:

First Medal: J. H. Finch

Second Medal: C. H. Philips, J. J. Swigart, W. H. Walker, II

Mention: J. G. Faron, E. W. Koerber, R. B. Romberger, W. D. Vanderpool, Jr.

Half Mention: J. V. Lesley

RICE INSTITUTE, TEXAS:

No Award: 1

UNIVERSITY OF ILLINOIS:

First Medal: H. R. Ekroth

Mention: G. F. Higgins, C. H. Warriner

Half Mention: B. A. Brunetti, W. L. Horstman, D. D. Rupe, L. M. Schober.

No Award: 8

UNIVERSITY OF OKLAHOMA:

No Award: 2

UNIVERSITY OF PENNSYLVANIA:

First Medal: W. F. Bonner, Jr.

Mention: N. T. Barnes, E. G. Dollar, J. G. Jones, A. C. Lyras, S. S. Rochlis

Half Mention: R. C. Koelle, J. L. Leslie, D. McGoodwin, C. T. Okie

WASHINGTON UNIVERSITY, MO.:

Mention: P. F. Schelp, G. B. Stranahan

Half Mention: A. Felder

YALE UNIVERSITY:

Mention: R. R. Reeves, Jr., S. M. Shelov

Half Mention: M. W. Bacon, Jr., T. G. Crapster, Jr., T. J. Imbs, R. B. Picking, F. C. Shattuck

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

Mention: F. Wehrle

No Award: 1

CLASS B ESQUISSE-ESQUISSE V

A SUMMER PLAYHOUSE AND ACTORS' QUARTERS

AWARDS

121 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

Mention and Spiering Prize: A. M. Richardson, Jr.

Half Mention: W. A. Wagner

CATHOLIC UNIVERSITY OF AMERICA:

Mention: B. Ameche, E. C. Beery, Jr.

Half Mention: J. T. Gaiser, D. Mandris

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: T. B. Maule

Half Mention: R. L. Brown, D. R. Goss

PENNSYLVANIA STATE COLLEGE:

Half Mention: A. H. MacIntire

UNIVERSITY OF ILLINOIS:

Half Mention: C. H. Coyne, H. J. Harders, C. M. Pulley

UNIVERSITY OF OKLAHOMA:

Half Mention: J. N. Boaz

UNIVERSITY OF VIRGINIA:

Mention: E. B. Wilkins

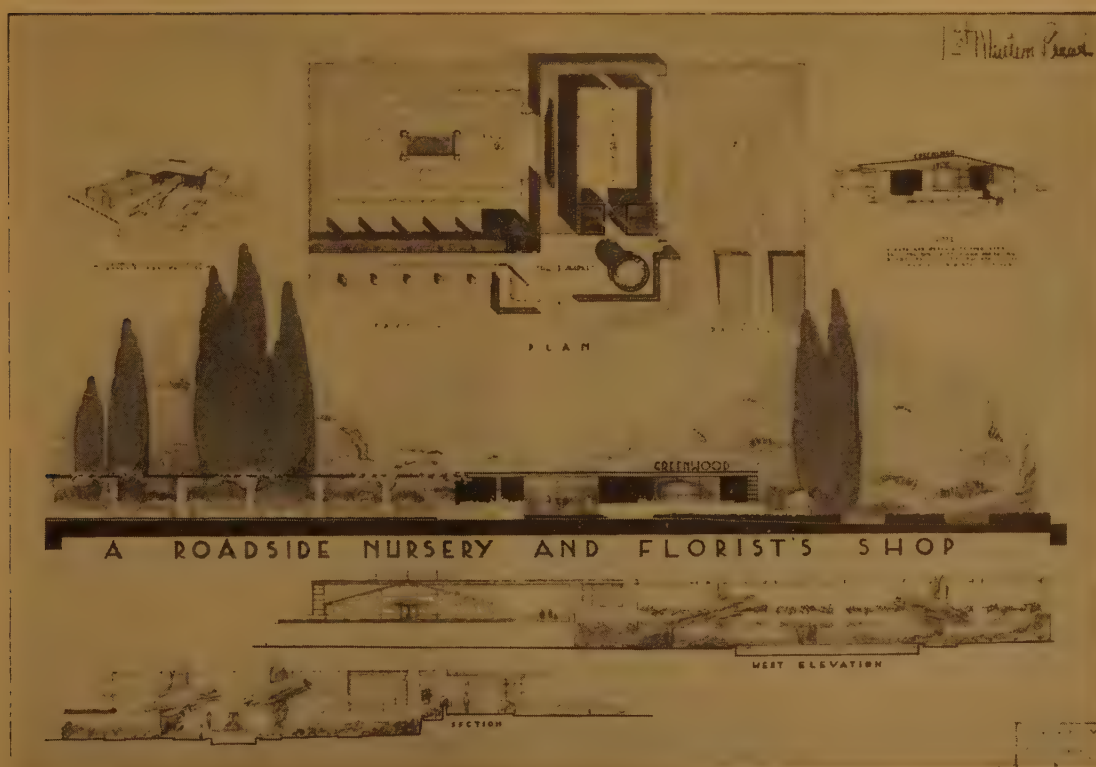
Half Mention: J. B. Lee, B. Lefton, F. J. Rowland, S. J. Schaeffer, W. F. Shellman, Jr., R. T. Snelling

YALE UNIVERSITY:

Mention: R. J. Smith



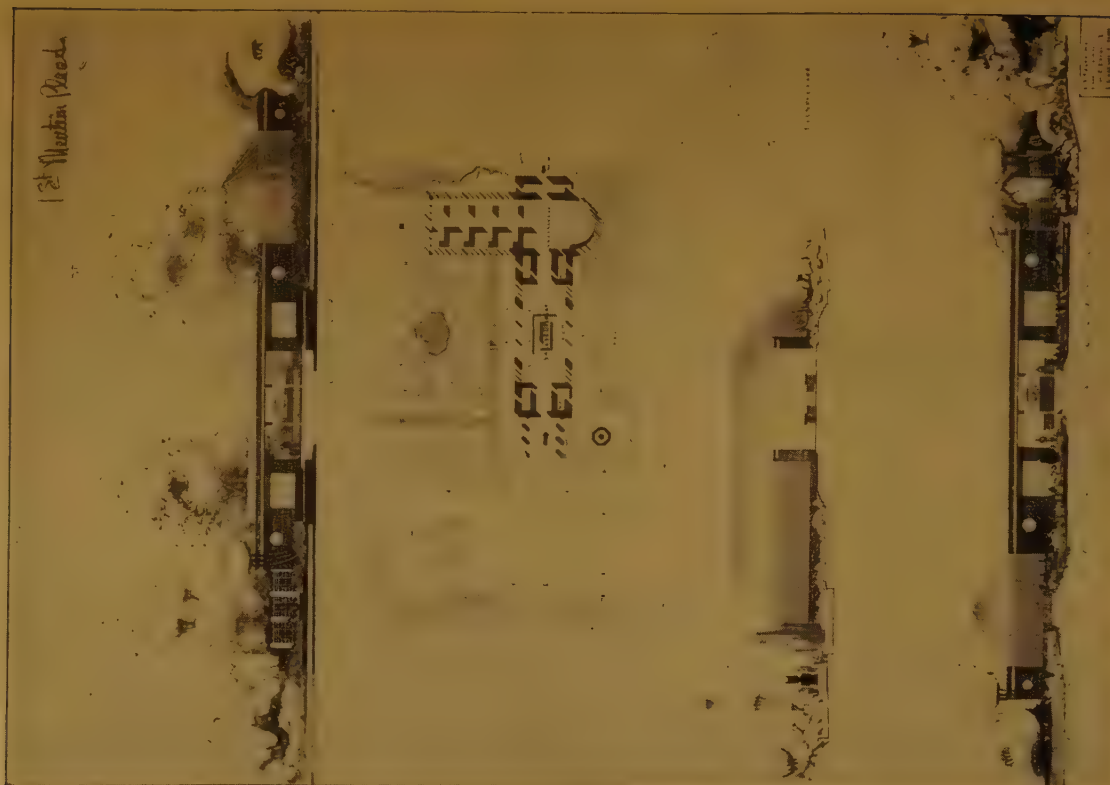
FIRST MENTION PLACED—P. CAMPAGNA



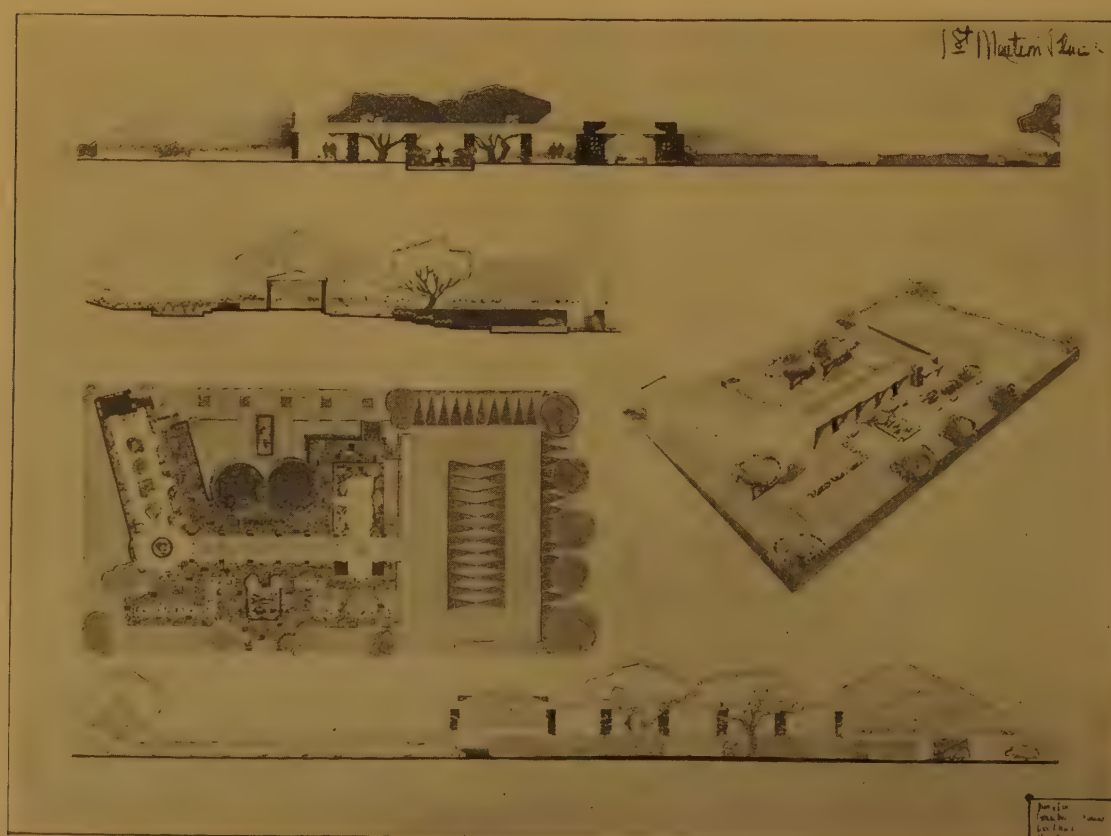
FIRST MENTION PLACED—C. R. BLUM

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



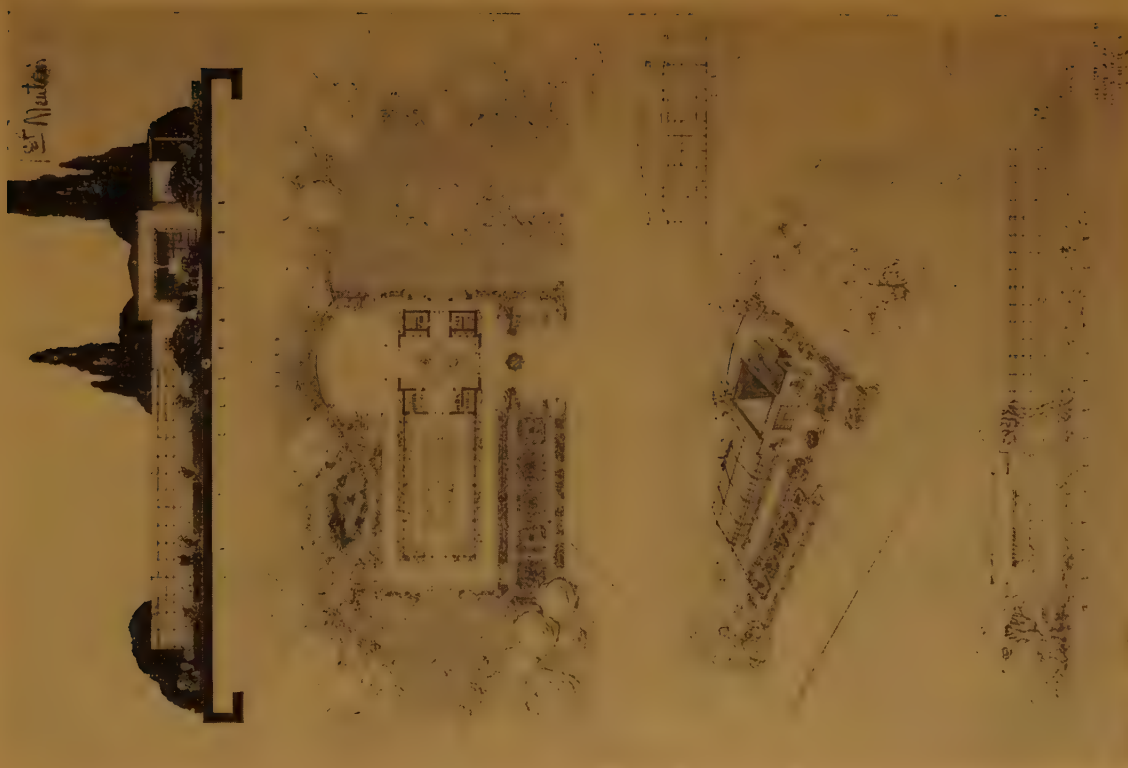
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FIRST MENTION PLACED—J. G. FOX

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



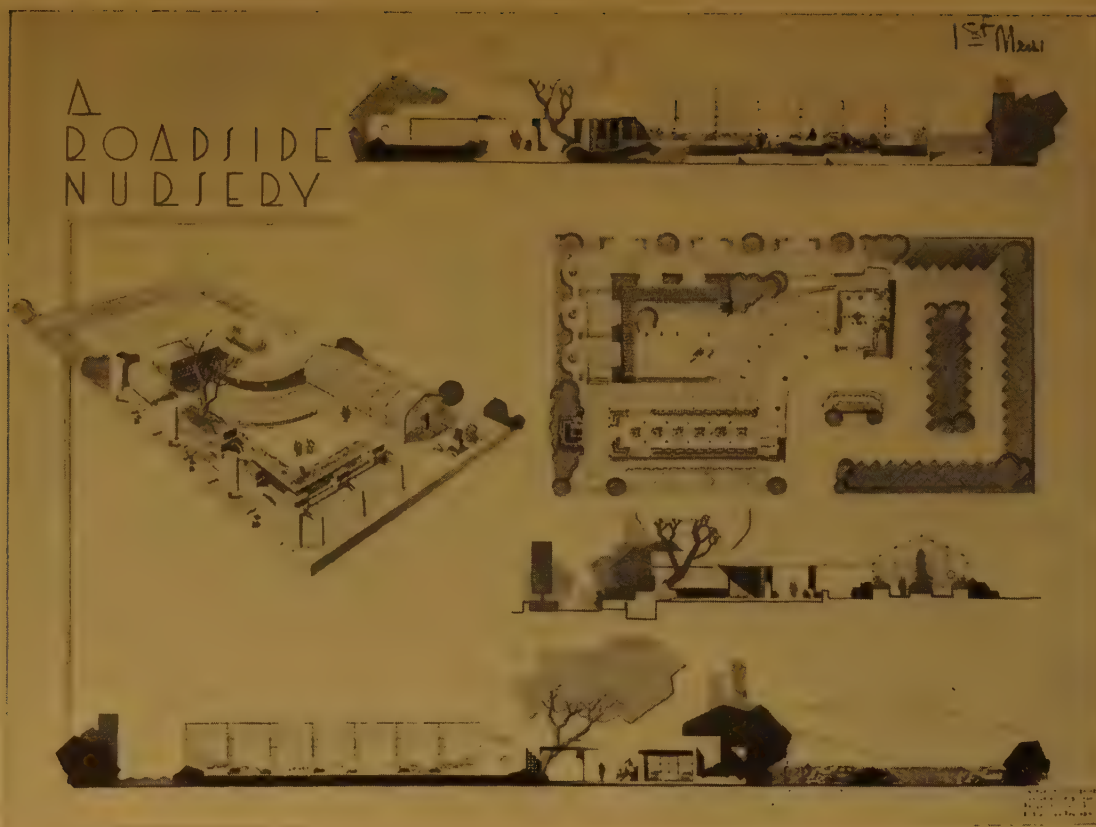
FIRST MENTION—R. T. SNELLING



FIRST MENTION—C. H. COYNE

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



FIRST MENTION—F. T. LOEFFLER



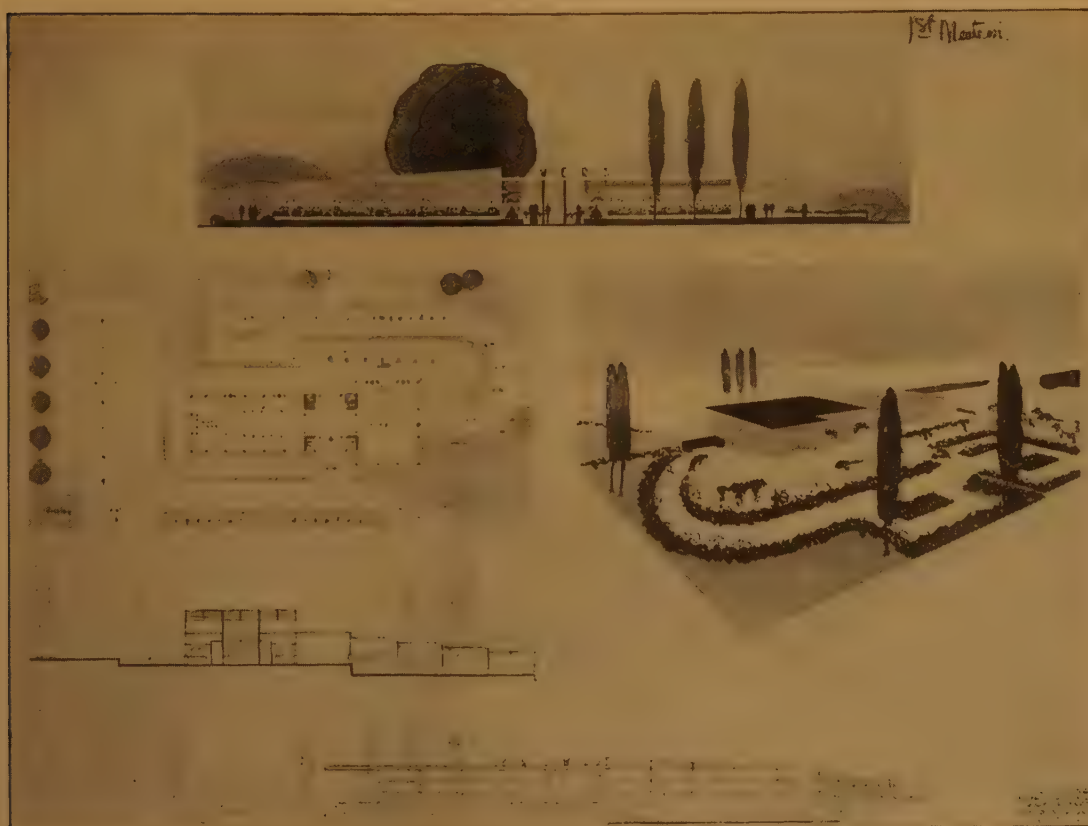
FIRST MENTION—F. W. HORN

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



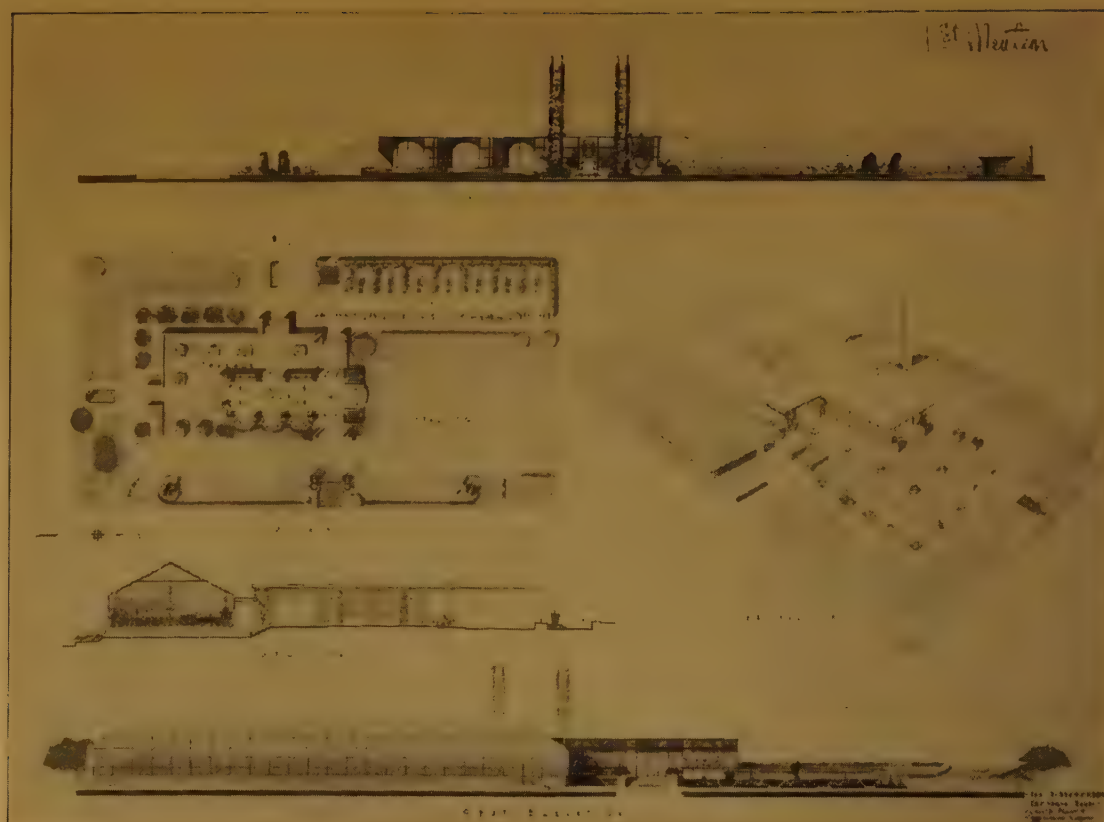
FIRST MENTION—R. E. GIRTS



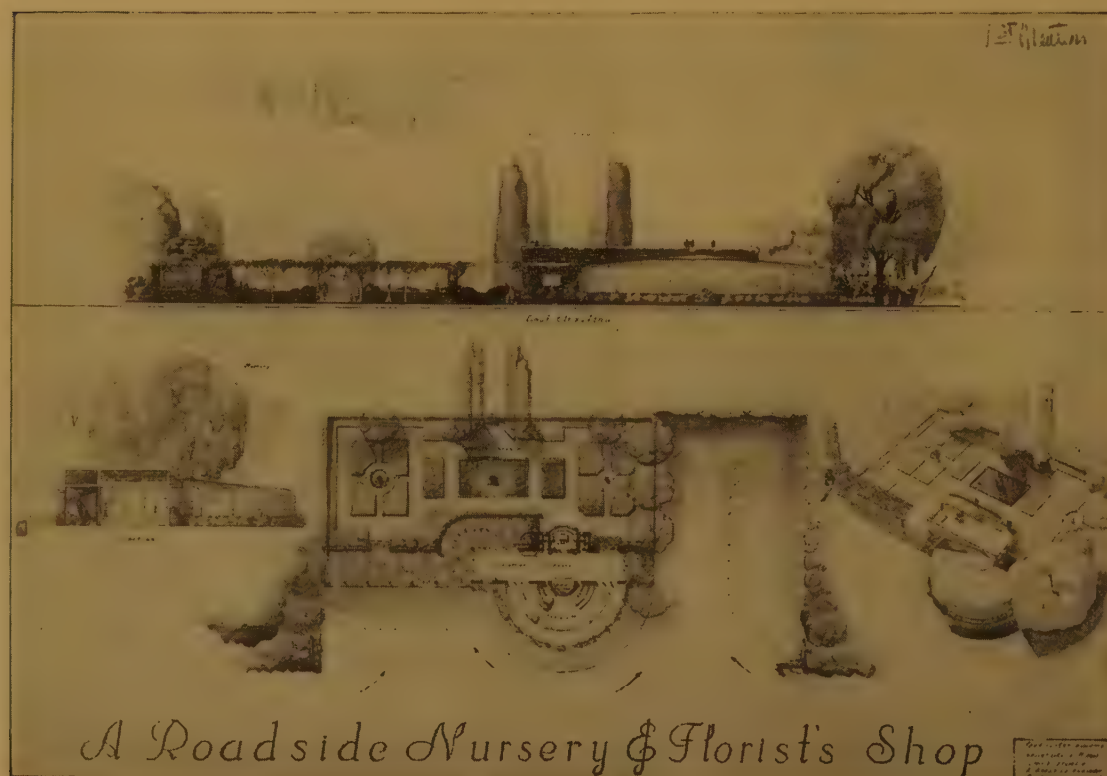
FIRST MENTION—A. C. COOPER

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



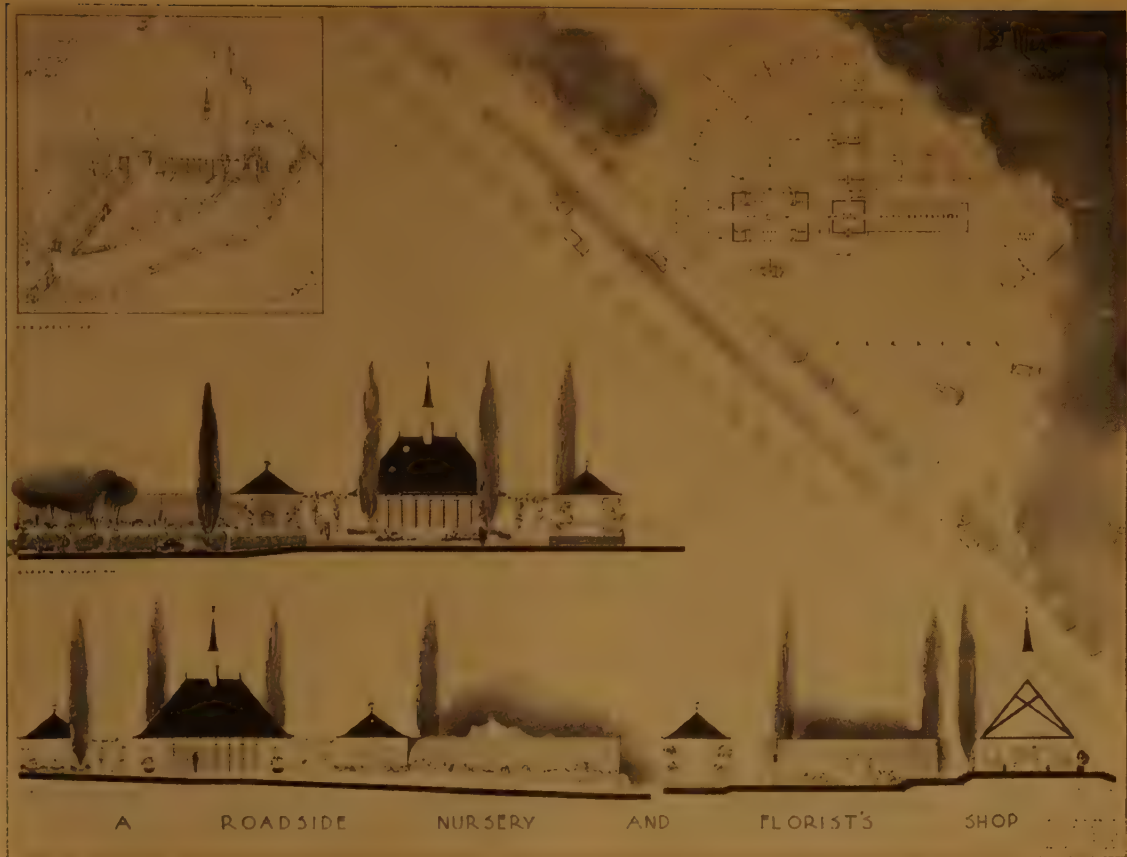
FIRST MENTION—J. J. STEVENSON



FIRST MENTION—F. C. WILLIAMS

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP

JUNE • 1938



FIRST MENTION—M. MINNICH

CLASS B PROJET V—A ROADSIDE NURSERY AND FLORIST'S SHOP



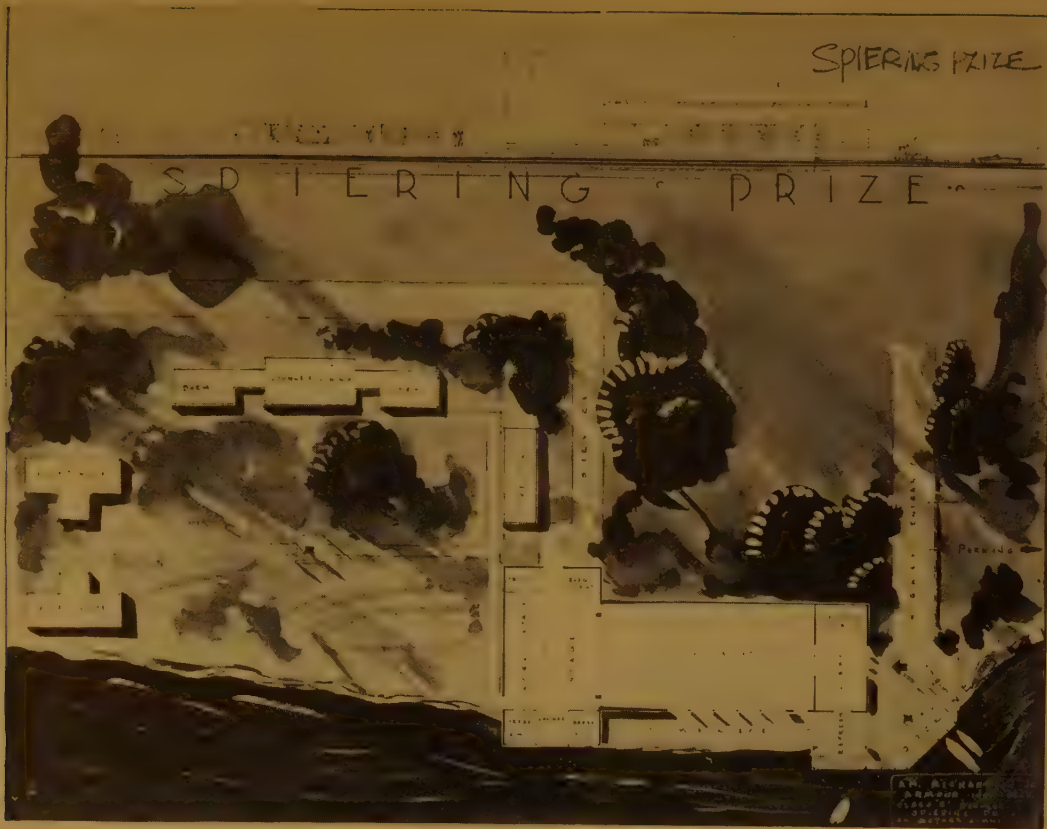
MENTION—G. DOWNS



MENTION—J. V. LESLEY

CLASS A ESQUISSE-ESQUISSE V—A WORKERS' REST CAMP

JUNE • 1938



SPIERING PRIZE AND MENTION—A. M. RICHARDSON, JR.

CLASS B ESQUISSE-ESQUISSE V—A SUMMER PLAYHOUSE AND ACTORS' QUARTERS



MENTION—J. SILL

CLASS A ESQUISSE-ESQUISSE V



MENTION—E. BEERY

CLASS B ESQUISSE-ESQUISSE V

JUNE • 1938



MENTION—E. B. WILKENS



MENTION—B. AMECHE



MENTION—R. J. SMITH



MENTION—T. B. MAULE

CLASS B ESQUISSE-ESQUISSE V—A SUMMER PLAYHOUSE AND ACTORS' QUARTERS

JUNE • 1938

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



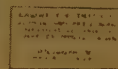
Mural Decoration for An Exhibition Rotunda

to be executed in fresco.

Exhibits are sculptural made of appropriate materials



C H I L E



FIRST MENTION—L. TRISSEL



DECORATION
FOR AN
EXHIBITION
ROTUNDA

WITH A SERIES OF PICTURES ON THE MOUNTAINS
AND A SERIES OF PICTURES ON THE MOUNTAINS
AND A SERIES OF PICTURES ON THE MOUNTAINS

SECOND MENTION—F. H. NORRIS

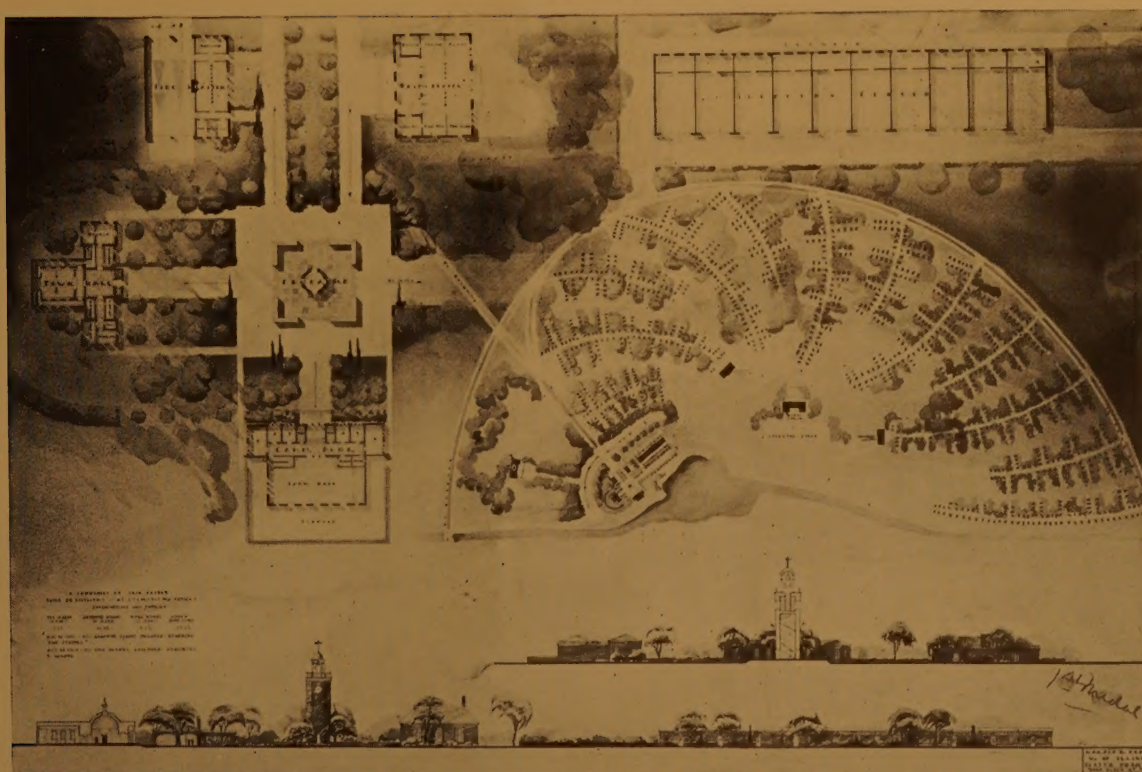
MURAL DECORATION PROGRAM V—AN EXHIBITION ROTUNDA

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FIRST MEDAL—J. H. FINCH

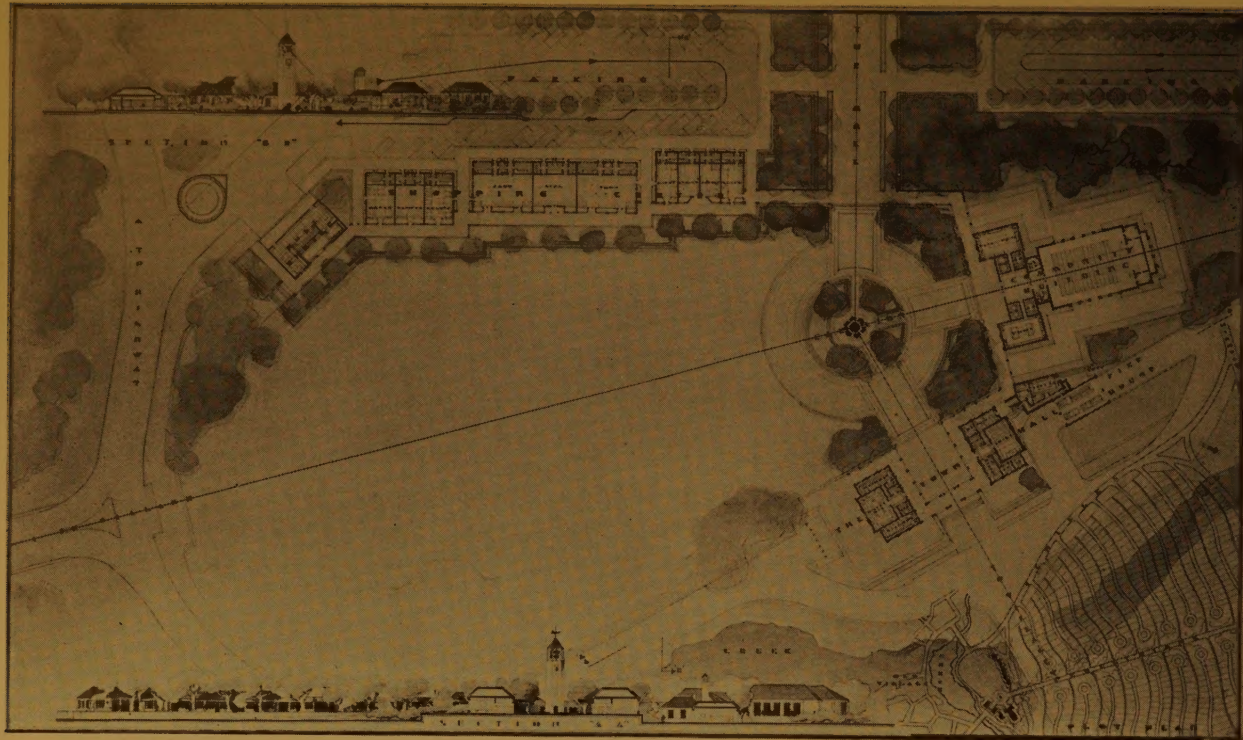


FIRST MEDAL—H. E. EKROTH

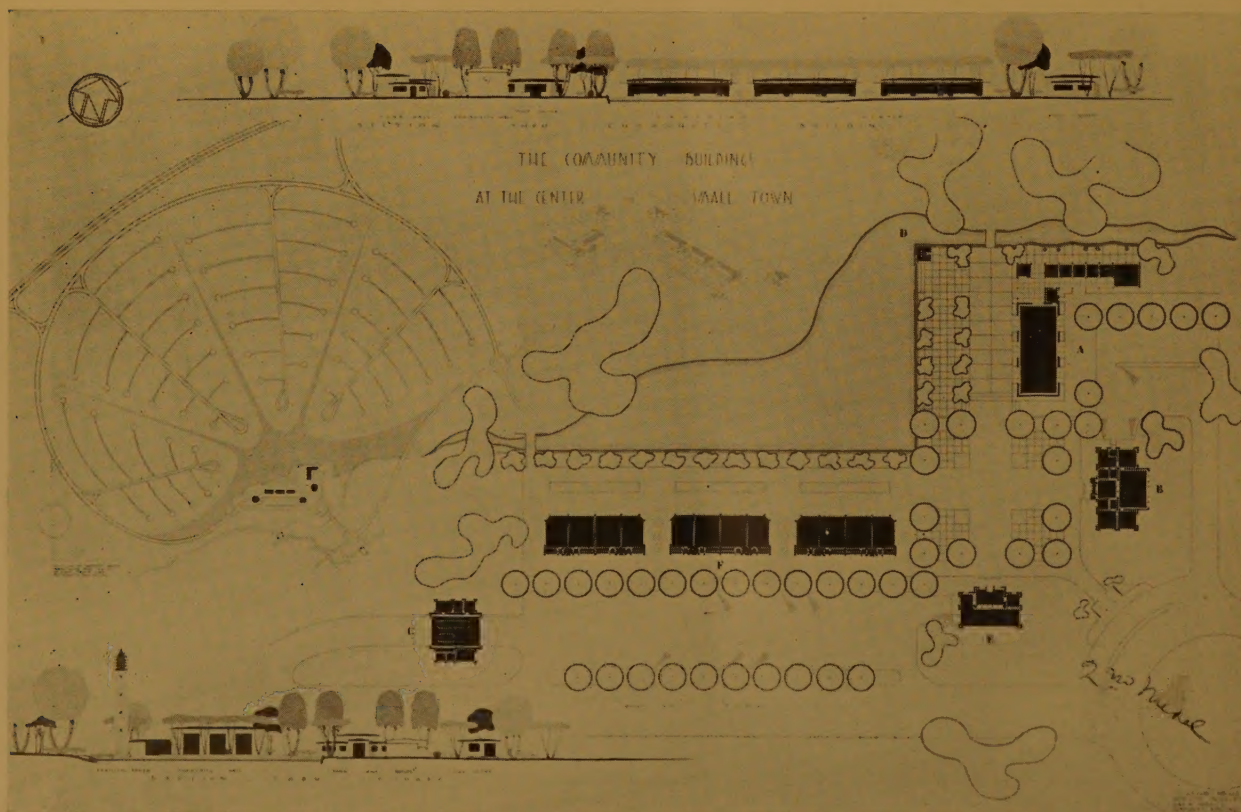
CLASS A PROJET V—THE COMMUNITY BUILDINGS AT THE CENTER OF A SMALL TOWN

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FIRST MEDAL—W. F. BONNER, JR.

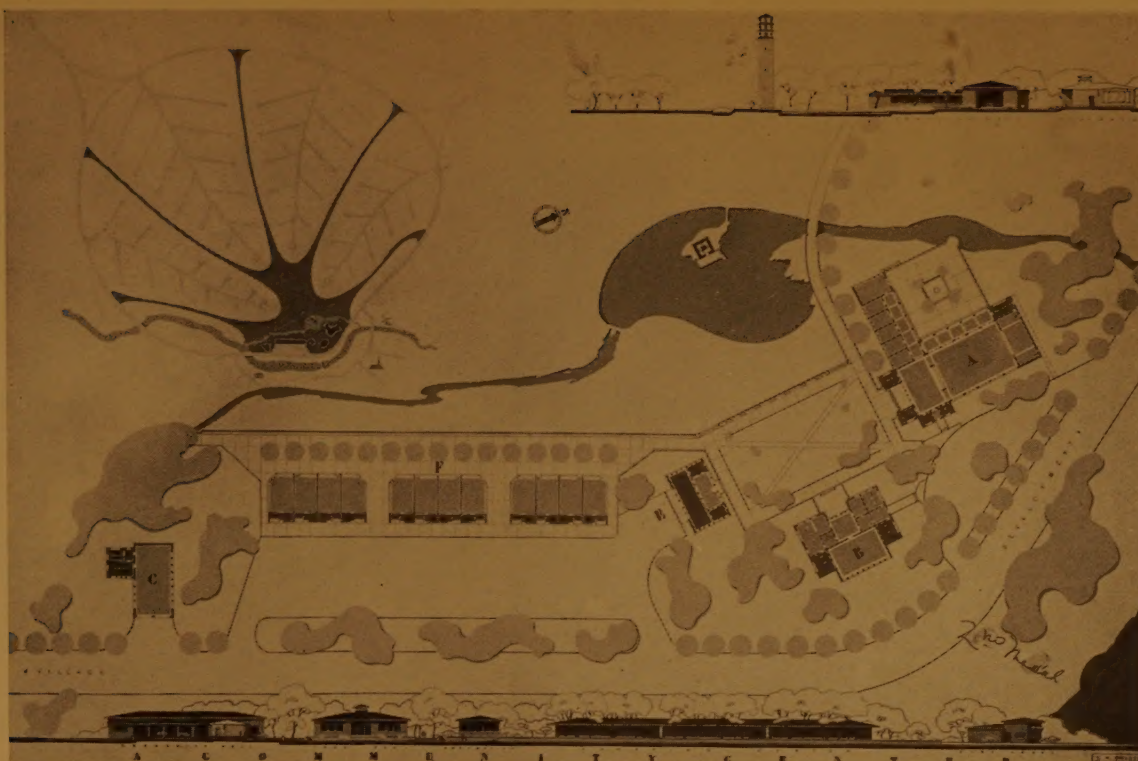


SECOND MEDAL—W. H. WALKER, JR.

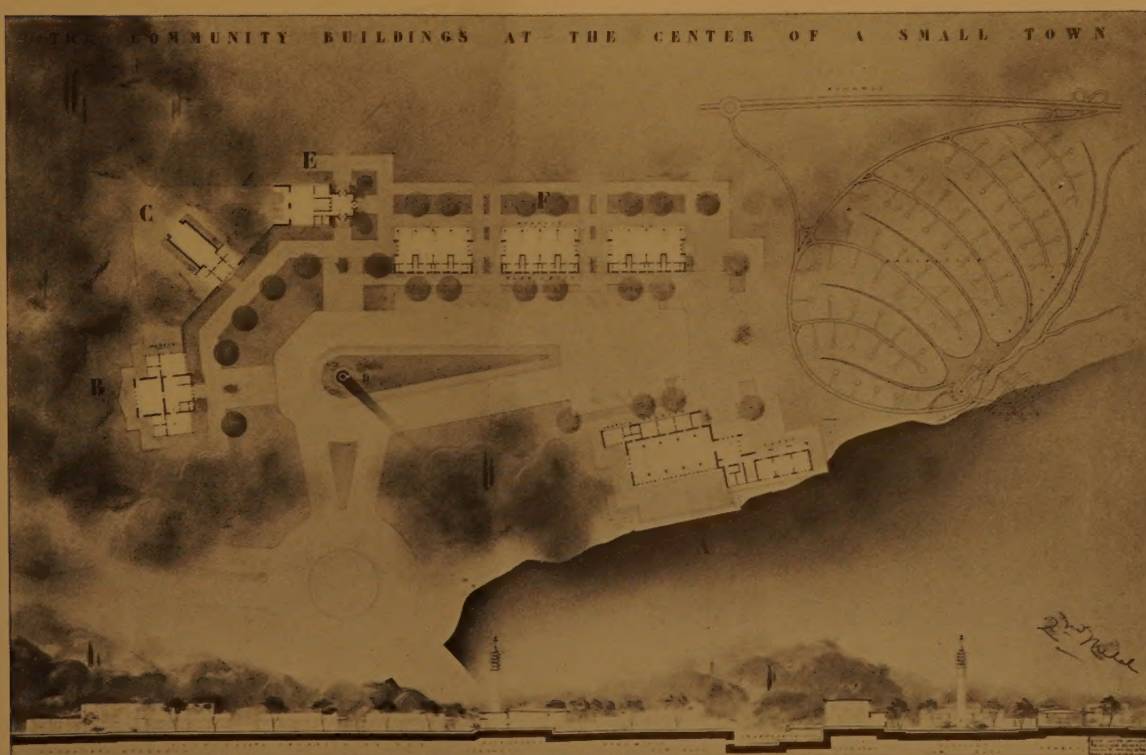
CLASS A PROJET V—THE COMMUNITY BUILDINGS AT THE CENTER OF A SMALL TOWN

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SECOND MEDAL—C. H. PHILIPS



SECOND MEDAL—J. J. SWIGART

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JUNE • 1938

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

